

**SETS OF OBJECTS AS THE OBJECTIVE CORRELATIVE OF
UNSPOKEN INNER GRIEF IN EMILY DICKINSON'S THREE
POEMS**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES**

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POEMS**

THESIS

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(S.S.)

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2026

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I state that the thesis entitled “*Sets of Objects as The Objective Correlative of Unspoken Inner Grief in Emily Dickinson’s Three Poems*” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, June 16, 2026

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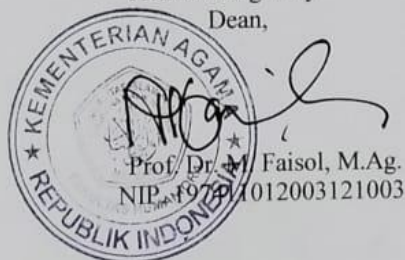
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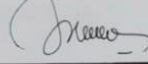
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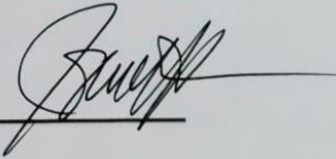
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MOTTO

“Because actually after that hardship there is ease”

(Q.S Al-Insyirah: 5-6)

*“If you can not endure the weary of learning, you must endure the poignant
of stupidity”*

(Imam Syafi’i)

“It’s fine to fake it till you make it, till you Do, till it’s true”

(Taylor Swift)

“Studyhard, workhard, and never give up.”

DEDICATION

The dedication page of this thesis report is the most exquisite. *Bismillahirramanirrohim* respectfully dedicates this thesis to: The author's younger brother, Muhammad Ageng Ismail, and his cherished parents, Mr. Satuman Abdul Ghoni and Mrs. Juwita Ayuta. Two individuals who have played a significant role in the author's life and who, despite having only received upper and lower education themselves, constantly strive to guarantee their second child has the best education possible. Thank you, my dear father, for exchanging every drop of sweat for a living so that your daughter might reach this point. I also want to thank you for being a strong father figure who takes full responsibility for the family. Thank you for being a friend with whom I can share experiences, grievances, pleasures, and sorrows, dear mother. I appreciate you being such a strong mother figure. The author dedicates the written work and degree to you as evidence of your greatness for all the endurance, suffering, and insults.

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ABSTRACT

Ni'matus Sholikah (2026) *Sets of Objects as The Objective Correlative of Unspoken Inner Grief in Emily Dickinson's Poems*. Thesis. English Literature Study Program, Faculty of Humanities, Maulana Malik Ibrahim State Islamic University Malang. Supervisor: Dr. Ahmad Khozi, M.A

Keyword: *Sets of Objects, Objective Correlative, Unspoken Inner Grief, Emily Dickinson's Poems, Russian Formalism*

Sets of Objects as the Objective Correlative of Unspoken Inner Grief in Three Emily Dickinson's Poems is a study that examines how unspoken inner grief is indirectly represented in literary works. This research analyzes three poems by Emily Dickinson —*I Heard a Fly Buzz—When I Died*, *The Bustle in a House*, and *A Clock Stopped*— which demonstrate various forms of *inner grief* representation through configurations of interconnected objects. This research falls under literary criticism and employs the Russian Formalism approach. The researcher utilizes T. S. Eliot's central theory of the "*objective correlative*" to identify the forms of *sets of objects* and their functions in conveying emotion. This study aims to identify the forms of *sets of objects* in the three poems and analyze how the relationships between these objects convey inner grief. The research data consists of words, phrases, and lines of poetry containing object configurations that represent emotions. The method uses literary criticism, analyzing the use of *sets of objects* found in the three poems. The results of the study reveal two main findings. First, there are eleven forms of *sets of objects*, including spatial objects, bodily responses, and domestic activities, which function as objective correlatives in representing inner grief. The *sets of objects* used are interconnected across stanzas to evoke emotional resonance. Second, the relationships between objects in each stanza form a progressive pattern, such as a shift from silence to disturbance, from control to loss. The *sets of objects* are analyzed in greater depth using T.S. Eliot's theory to convey inner grief to the reader by linking the entire *sets of objects* used in each stanza of the poem, so that by the final stanza, a tangible emotional form is presented.

ABSTRAK

Ni'matus Sholikah (2026) *Sets of Objects as The Objective Correlative of Unspoken Inner Grief in Emily Dickinson's Poems*. Skripsi Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing: Dr. Ahmad Ghozi, M.A.

Kata kunci: Sets of Objects, Objective Correlative, Unspoken Inner Grief, Emily Dickinson's Poems, Russian Formalism

Sets of Objects as the Objective Correlative of Unspoken Inner Grief in Three Emily Dickinson's Poems merupakan penelitian yang mengkaji bagaimana kesedihan batin (*inner grief*) yang tidak terucapkan direpresentasikan secara tidak langsung dalam karya sastra. Penelitian ini menganalisis tiga puisi Emily Dickinson, yaitu *I Heard a Fly Buzz—When I Died*, *The Bustle in a House*, dan *A Clock Stopped*, yang menunjukkan berbagai bentuk representasi kesedihan batin melalui konfigurasi objek yang saling berhubungan. Penelitian ini termasuk dalam kajian kritik sastra dengan menggunakan pendekatan Russian Formalism. Peneliti menggunakan teori utama *objective correlative* dari T. S. Eliot untuk mengidentifikasi bentuk *sets of objects* serta fungsinya dalam menyampaikan emosi. Penelitian ini bertujuan untuk mengidentifikasi bentuk-bentuk *sets of objects* dalam ketiga puisi serta menganalisis bagaimana hubungan antar-objek tersebut menyampaikan *inner grief*. Data penelitian berupa kata, frasa, dan baris puisi yang mengandung konfigurasi objek yang merepresentasikan emosi. Metode yang digunakan termasuk dalam literary criticism dengan menganalisis penggunaan *sets of objects* yang ditemukan dalam ketiga puisi. Hasil penelitian menunjukkan dua temuan utama. Pertama, terdapat sebelas bentuk *sets of objects* yang meliputi objek ruang, respons tubuh, aktivitas domestik yang berfungsi sebagai *objective correlatives* dalam merepresentasikan kesedihan batin. *Set of object* yang digunakan memiliki keterkaitan antara bait satu ke bait yang lain. Kedua, hubungan antar-objek dalam setiap bait membentuk pola progresif, seperti pergeseran dari keheningan menuju gangguan, dari kontrol menuju kehilangan. *Set of objects* dianalisis lebih dalam menggunakan T.S Eliot theory untuk menyampaikan *inner grief* kepada pembaca dengan mengkaitkan keseluruhan rangkaian *object* yang digunakan disetiap bait puisi, hingga di bait terakhir memberikan bentuk emosi yang nyata.

ث الببح مستخلص

نعمتوس شوليك (2026) «مجموعات الأشياء باعتبارها التناظر الموضوعي للحنن الداخلي غير المعبر عنه في قصائد إميلي ديكنسون». أطروحة بكالوريوس في برنامج الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية في مالانج. المشرف: د. أحمد غوزي، ماجستير.

الكلمات المفتاحية: مجموعات الأشياء، المكافئ الموضوعي، الحزن الداخلي غير المعبر عنه، قصائد إميلي ديكنسون، الشكلية الروسية

مجموعات الأشياء باعتبارها التناظر الموضوعي للحنن الداخلي غير المعبر عنه في قصائد إميلي ديكنسون“ هو بحث يدرس كيفية ”تمثيل الحزن الداخلي غير المعبر عنه بشكل غير مباشر في الأعمال الأدبية. يحلل هذا البحث ثلاث قصائد لإميلي ديكنسون، وهي سمعت أزيز ذبابة — عندما مت“، و”الصخب في المنزل“، و”توقف الساعة“، والتي تظهر أشكا لا متنوعة من تمثيل الحزن ”الداخلي من خلال تكوينات الأشياء المترابطة. تندرج هذه الدراسة ضمن مجال النقد الأدبي باستخدام نهج الشكلية الروسية. استخدم لت. س. إليوت لتحديد أشكال مجموعات الأشياء (objective correlative) “الباحث النظرية الرئيسية”المقابل الموضوعي ووظائفها في نقل المشاعر. يهدف هذا البحث إلى تحديد أشكال مجموعات الأشياء في القصائد الثلاث وتحليل كيفية نقل الحزن الداخلي من خلال العلاقات بين هذه الأشياء. تتكون بيانات البحث من كلمات وعبارات وأبيات شعر تحتوي على تكوينات للأشياء تمثل العواطف. تم استخدام المنهج الوصفي التفسيري من خلال تحليل 11 مجموعة من الأشياء الموجودة في القصائد الثلاث. أظهرت نتائج البحث استنتاجين رئيسيين. أولاً، هناك 11 شكلاً من مجموعات الأشياء تشمل الأشياء المكانية، والاستجابات الجسدية، والأنشطة المنزلية، والأشياء الملموسة، وآليات الزمن التي تعمل كمقابلات موضوعية في تمثيل الحزن الداخلي. ثانياً، تشكل العلاقات بين الأشياء في كل

بيت نمطاً تصاعدياً، مثل الانتقال من الصمت إلى الاضطراب، ومن السيطرة إلى الفقدان، ومن النظام

إلى الفراغ الوجودي

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CHAPTER I

INTRODUCTION

This chapter explains the research background, which served as the foundation for topic selection, the research's formulation and objectives, its theoretical and practical significance, its scope and limitations, and the definitions of important terms associated with the subject under study.

A. Background of the Study

Humans struggle to express their emotions fully in the age of globalization, which is characterized by the rapid advancement of technology and instantaneous communication. This is because emotions are frequently reduced to fleeting and superficial representations. According to (Nguyen and Truong, 2023), literature still plays an important function in this context as a reflecting medium for portraying more comprehensive feelings. Sadness is the most basic type of emotion in human existence. Poets who examine the meaning of life frequently include sadness as a topic in their works (Sharifian, 2014). Poetry is one literary form that is still widely read today. It is a deep and evocative genre with a special ability to subtly express emotions through implicitly created frameworks, necessitating the reader's active participation in the process of meaning-making (Hoben & Hoben, 2026).

According to the Poetry Foundation website (Maeda, n.d.), which highlights the success of Emily Dickinson's first edition of poetry in 1890, which sold out in two

years, her poetry is one of the literary works that has endured to this day. According to (Iyengar, 2018) Public Participation in the Arts Survey (SPPA), 45% of US respondents said they love reading her poetry, ranking her second only to Edgar Allan Poe (67%). Because Emily Dickinson's poetry captures a universal emotional feeling particularly the melancholy that contemporary people now feel in the face of swift social and cultural change it is still read and studied today (Li, 2022). Emily Dickinson's poetry presents emotional shapes through the arrangement of elements that create specific emotional configurations rather than explicitly conveying emotions. Instead of being directly described, emotions are created through the use of a number of tangible things that serve as external tools to evoke strong feelings in the reader.

Point of view to T. S. Eliot, a *set of objects* in poetry is a group of tangible items arranged in a systematic way to serve as a "*formula*" for a specific mood. This idea comes from the concept of *objective correlative*, in which the poet presents emotions through the arrangement of objects, physical circumstances, or external factors that cooperate in the text rather than explicitly expressing them. A *set of objects* is more than just a list of independent items; rather, it is a collection of related items that create specific circumstances that allow the reader to experience the desired emotion without making any overt emotional statements.

This study explicitly examines how groupings of objects are used as emotional constructions in Emily Dickinson's poetry to convey *unspoken inner grief*. Emotions are portrayed through the arrangement of tangible objects rather than through explicit utterances. This method alludes to T. S. Eliot's (1965) objective correlative notion,

which holds that a collection of items, circumstances, or occurrences that serve as emotional formulas can convey feelings in literary works. Sets of items are interpreted in this study as outward structures that subtly arouse unsaid underlying pain, enabling readers to feel the emotional state without making any explicit mention of the grief.

The phenomena of "*unspoken inner grief*" was best described by Emily Dickinson, one of the most significant poets in the American poetic tradition of the 19th century (McDermott, 2001). Emily Dickinson is renowned for her poetry that use ordered arrangements of tangible objects to subtly express emotional experiences (Idowu, 2025). Her approximately 1,800 poems show a consistent use of external instruments to create emotional experiences that come together to establish a cohesive meaning. The three poems chosen for this analysis demonstrate how collections of items are frequently used to *sets of object unspoken inner grief*.

Through the arrangement of tangible things that elicit particular emotional states, the three chosen poems—"*I Heard a Fly Buzz—When I Died*," "*The Bustle in a House*," and "*A Clock Stopped*"—the sensation of loss and quiet. Every poetry uses a combination of items, locations, and circumstances that function as exterior tools to convey the interior sorrow without explicitly expressing it. This study focuses on how items in Emily Dickinson's poetry shape wordless sadness.

Emily Dickinson uses the placement of tangible objects to express a sense of loss in her poem "*A Clock Stopped*". A *pendulum, a dial, a gold hand, numerals, and the attempts* of physicians and salespeople to restart the stopped clock all revolve around it. The complete mechanical mechanism that typically indicates the regularity of time

becomes silent and malfunctioning when the clock stops moving and "*will not stir for Doctors.*" Together, these stillness and silence create a collection of items that arouse an unspoken inner grief.

Emily Dickinson depicts the pain of loss in the poem "*I Heard a Fly Buzz—When I Died*" by arranging tangible items that arouse certain feelings. The scenario is immobile and suspended because of the fly, the quiet room, the diminishing light, and the witnesses surrounding the bed. The sound of the fly's buzzing is positioned between the light and the lyrical subject in the lines "*With Blue — uncertain — stumbling Buzz — / Between the light — and me —.*" This creates a distance and a detachment that develops in the quiet.

Dickinson, on the other hand, conveys the grief that follows a loss in "*The Bustle in a House*" by arranging the objects "*house,*" "*heart,*" and "*secret love.*" Here, sadness manifests as gentle, caring activities like cleaning, sweeping, and sitting quietly instead of crying. In her poem "*The Bustle in a House/The Morning after Death,*" the rushed housekeeping tasks on the morning following a death provide an objective counterpoint to the orderliness of grieving.

The research title "*Sets of Objects as The Objective Correlative of Unspoken Inner Grief I n Emily Dickinson's Poems*" has been set as the topic of this study and chosen to highlight a unique aspect in the analysis of Emily Dickinson's poetry based on the discussion above. Although many earlier studies have examined Dickinson's poetry to classify her imagery or address the overarching theme of death thematically, few have

mapped how the elements of sets of objects within poetic stanzas function as objective correlatives for the expression of "*unspoken inner grief*" in Dickinson's poetry.

The purpose of this study is to examine how poetry expresses melancholy through a structurally ordered *sets of objects* without making reference to the poet's actual thoughts or emotions. This study illustrates how Emily Dickinson's poems create a feeling of loss through the arrangement of a collection of items that form a particular emotional state using T. S. Eliot's notion of the *objective correlative*. The links between the items in the text provide the external conditions for the presence of grief, yet emotions are not directly expressed. It is crucial to examine several pertinent earlier research in order to place this one in a larger literary studies context.

The theoretical connection between symbolism and the idea of the objective correlative is examined in a prior study by (Joshi, 2016) titled "*Symbolism and T. S. Eliot's Theory of the Objective Correlative*," which focuses on the ideas and writings of T. S. Eliot. This work is significant because it provides a clear conceptual explanation of how symbols serve as the basis for the objective correlative's genesis. However, that study was theoretical in character and did not stress particular emotional states like interior grief or apply direct analysis to individual poems, especially those by other poets like Emily Dickinson.

With an emphasis on modernist poetry, especially "*The Waste Land*", (Masters, 2021) study, "*Ezra Pound's Imagist Theory and T.S. Eliot's Objective Correlative*" explores the theoretical relationship between Ezra Pound's Imagist theory and Eliot's notion of the objective correlative. This study's contribution is found in the breadth of

its theoretical and historical research, which effectively explains the objective correlative as a "emotional equivalency" through the connection between images and the super-positioning technique. The lack of a debate on applying the *objective correlative* to non-modernist lyric poetry, especially Emily Dickinson's poetry, is a weakness in this work.

The application of T. S. Eliot's objective correlative theory in three poems by Robert Frost is covered in a prior study titled "*Eliot's Objective Correlative Revisited: An Appraisal of Three Poems by Robert Frost*" by (Al-maliky & Al-hajaj, 2025). The study focuses on how metaphors and natural phenomena serve as objective devices to evoke the reader's emotions. This study is significant because it successfully shows that the objective correlative can elicit complicated and even contradictory emotional responses, as well as because it provides a thorough textual analysis of concrete imagery as an emotional trigger.

The article "*Suffering in Emily Dickinson's Selected Poems*" by (Yusni et al., 2024) explores how Emily Dickinson uses poetic language and significant symbols to depict the issue of suffering in her poems. Its main goal is to show how Dickinson saw suffering as an essential component of human spiritual growth and maturity rather than just as emotional or bodily discomfort. Nevertheless, the features of diction and symbolism as psychological representations of interior anguish have not yet been thoroughly investigated in this study.

The research "*Across the Ruins: The Objective Correlative in Ocean Vuong's 'Aubade with Burning City'*" by (Hasan, 2025) looks at how the objective correlative

is used in Ocean Vuong's modern poetry to symbolize communal memory, conflict, and historical trauma through sensory images like snow. Its main objective is to show how the objectification of emotion functions at the levels of history and diaspora identity by developing Eliot's theory within transnational, postcolonial, and collective trauma contexts. However, this study has not concentrated its analysis on symbols and diction as manifestations of inner grief, nor has it emphasized latent and unsaid emotional emotions.

The idea of the objective correlative as a fundamental principle in literary discourse is covered in a prior study titled “*Objective Correlative: A Fundamental Discourse in Literature*” by (Fundamental, 2018) which traces its theoretical roots from linguistics and Western literary criticism to its application in a variety of genres, including Romanticism, Symbolism, Imagism, and Expressionism. This study's contribution is found in its thorough and methodical theoretical framework, which explains the *objective correlative* as a universal process that connects emotions and exterior objects in literary works. However, this study is philosophical and broad in scope; it does not analyze individual poems or go into great detail on *set of object* to convey unspoken inner grief. “*Realism, Symbolism, and Mysticism in the Poems of Emily Dickinson*” oleh (Biswas, 2025)

The goal of the study “*Realism, Symbolism, and Mysticism in the Poems of Emily Dickinson*” by (Biswas, 2025) is to show how these three frameworks realism, symbolism, and mysticism intertwine to create thematic and emotional depth in Dickinson's writing. This study focuses on a wide range of analysis, especially

recognizing the different natural symbols, commonplace items, and abstract ideas that Dickinson employs to depict human experiences like life, death, and spirituality.

The application of T. S. Eliot's theory of the objective correlative in George Orwell's novel *Nineteen Eighty-Four* is the subject of this earlier study, written by (Waleed, 2021). Specifically, the physical symbol of the "*varicose ulcer*" serves as an objective representation of Winston's rebellious emotions. This study's main focus is its thorough and coherent analysis that shows a clear connection between tangible items, physical experiences, and the character's psychological condition. However, this study is restricted to the book genre and does not address the significance of T.S. Eliot's idea of the "*set of objects*," instead focusing more on the symbol as a single physical item. Moreover, political resistance rather than the manifestation of unacknowledged interior anguish is the emphasis of the emotional dimension under examination.

A prior study titled *Emily Dickinson and Trauma: In the Search of Healing in the Apeirogon of the Theme of Death* by (Falquina, 2023) uses a trauma studies approach and the idea of scriptotherapy that is, writing as a means of psychological healing to analyze Emily Dickinson's poems with a primary focus on trauma and death. This study successfully illustrates death as a symbol of trauma and the processes of acting out and working through it through an in-depth reading of the theme of death as a representation of trauma and a thorough analysis connecting the form and content of the poems to Dickinson's psychological state.

The themes of grief and agony as types of mental suffering in two of Emily Dickinson's poems, "*I Measure Every Grief I Meet*" and "*I Like a Look of Agony*".

examined in earlier research by (Satria, 2019) in the article “*Two Different Views on Grief and Agony as Mental Pains in Emily Dickinson's Poems*” This study's significance is found in its thorough and coherent textual analysis and its ability to show how the lyrical speaker's psychological perspectives on mental pain differ from one another without the need for outside circumstances.

In their analysis of Emily Dickinson's poems on the themes of death and sadness, a number of earlier studies, including those by (Yusni et al., 2024), (Biswas, 2025), (Falquina, 2023), (Satria, 2019) are comparable to this one. In the meantime, research by (Joshi, 2016), (Masters, 2021), (Al-maliky & Al-hajaj, 2025), (Hasan, 2025), (Fundamental, 2018), (Waleed, 2021) shows similarities in how T. S. Eliot's notion of the *objective correlative* is applied. However, the analytical focus and interpretive goals of these investigations are different from those of this study. Without going into great detail, earlier research has tended to emphasize Dickinson's poetry and the application of the *objective correlative theory* from views of trauma, psychology, general symbolism, or sadness arising from death through metaphors. Therefore, this study fills that gap by offering a novel approach to the analysis of Emily Dickinson's poetry, specifically focusing on *unspoken inner grief* through an analysis of the relationships between *objects* in Dickinson's poetic texts based on T. S. Eliot's theory of the *objective correlative*.

B. Problems of the Study

Based on the background of this study, the research questions for this study are formulated as follows:

1. What are the forms of the *sets of objects* in the three poems that function as *objective correlatives* according to T. S. Eliot's theory?
2. How do these objective correlatives convey *inner grief* through the relationships between objects in the poems?

C. Significance of the Study

Theoretically, by expanding the application of the "*objective correlative*" thesis put forward by T.S. Eliot in his essay "*Hamlet and His Problems*," this work advances literary studies. This study shows how these aspects serve as *objective correlatives* to depict *inner grief* that is not openly expressed by analyzing how the interactions between objects form an *unspoken inner grief* in three poems by Emily Dickinson. This study broadens theoretical knowledge of the connection between the linguistic structure of poetry and the creation of emotional meaning while reaffirming the applicability of *T.S. Eliot's theory* in the study of contemporary poetry.

In practically terms, this study is anticipated to help students and future scholars by acting as a reference for literary research, especially in the textual analysis-focused study of poetry. The results of this study can also be used as a guide for the methodical application of the theory of the *objective correlative*, from identifying the object's formal components to interpreting its emotional function. This will help future researchers create literary studies that are more methodologically sound and focused.

D. Scope and Limitations

The three poems by Emily Dickinson that are the subject of this study are “*I Heard a Fly Buzz—When I Died*,” “*The Bustle in a House*,” dan “*A Clock Stopped*” using T. S. Eliot's (1965) theoretical framework of the *Objective Correlative*, the study focuses on how the relationships between *sets of object* in these poems serve as objective correlatives in conveying emotional anguish associated to loss and death.

The analysis is predicated on the poem's text, utilizing a chosen standard edition while maintaining the original typographical structure, including line breaks, capitalization, and hyphens as they occur in the text. Both a biographical biography of the poet and a thorough consideration of the historical context are absent from this work. Emily Dickinson's psychological state is not explained by biographical or historical details, which are only referenced in passing when they are required to clarify particular textual elements.

E. Definition of Key Terms

1. Sets of Object: From T. S. Eliot's perspective in her book *Hamlet and his problems* (1919), the “*set of objects*” in a poem is a collection of concrete objects arranged in a structured manner to serve as a “*formula*” for a specific emotion.
2. Objective Correlative: This approach posits that emotions in literary works can be conveyed through a *set of objects, situations, or events* that function as emotional formulas (T.S Eliot, 1965)
3. Unspoken Inner Grief: The Unspoken Inner Grief conveyed by this research tool aligns with the journal article by (Nursalam et al., 2024), which describes the representation of inner sorrow implied through metaphors of loneliness,

death, and silence rather than explicit expressions using everyday objects to evoke emotions of loss and inner isolation.

CHAPTER II

REVIEW OF RELATED LITERATURE

The theoretical framework and earlier studies that are pertinent to this investigation are covered in this chapter. Concepts (*Russian Formalism*), the notion of the objective correlative put forward by T.S. Eliot in his essay "*Hamlet and His Problems*," and the operational concepts utilized as standards for data analysis are all covered in the theoretical framework discussion.

A. Russian Formalism

Russian Formalism is a literary critical approach that emphasizes form, structure, and linguistic techniques over the author's biography or the work's socio-historical context, viewing literary works as independent systems of signals. The Moscow Linguistic Circle (established in 1915) and OPOYAZ, the Society for the Study of Poetic Language in Petrograd/St. Petersburg (formed in 1916), were the two primary organizations that drove this trend in Russia throughout the second decade of the 20th century (approximately 1910–1930). In reaction to earlier literary criticism that tended to be impressionistic and overemphasized the reader's subjective experience and metaphysical interpretations, Russian Formalism was born. By making the text the main subject of analysis, the formalists aimed to create a more methodical and

concentrated approach to literary study. They underlined that literariness is determined by how formal devices like narrative, motif, structure, and linguistic strategies work to produce aesthetic effects inside the text rather than by the author's content or emotions.

One of the main proponents of Russian Formalism, Viktor Shklovsky, was instrumental in developing the fundamental ideas of how literary works operate as an art form. He underlined that "*literariness*," or the characteristic that sets literary works apart from everyday language, must be the main emphasis of literary studies. Shklovsky argues that everyday language and literary language differ in how they are delivered; everyday language is typically automatic and efficient, while literary language uses particular strategies to highlight the form and delivery process itself (Shklovsky, 2017; Bennett & Royle, 2016).

Defamiliarization (*ostranenie*), a strategy that makes something familiar feel strange so that readers can experience it more intensely, is one of the main ideas presented by Shklovsky. By using this strategy, literature slows down perception and makes readers more conscious of the form and structure of the text. Therefore, the employment of formal devices like style, structure, and narrative strategies to create that experience is just as important to the aesthetic effect of literary works as the content itself (Shklovsky, 2017; Erlich, 2017).

Because of its emphasis on *literariness* and *formal devices*, Viktor Shklovsky's concept of Russian Formalism is still relevant in the analysis of modern literary works because it enables scholars to investigate how texts construct meaning through their

internal structures without depending on external context. The formalist technique is employed in close reading to evaluate poetry by emphasizing language patterns and structure without referencing the author's biography or historical context, as demonstrated by an example of its application in study by Peter Barry. A more specific example is found in a study by Simpson (2019) that employs the concept of defamiliarization (*ostranenie*); the analysis of modern poetry focuses on syntactic deviations and the use of unconventional imagery as forms of defamiliarization that slow down the reader's comprehension process and enhance the aesthetic experience.

B. Objective Correlative Theory

T.S. Eliot was an Anglo-American poet, playwright, and literary critic who used formalist critique and literary tradition to examine topics of modernity, spirituality, and the human condition. Born in St. Louis, Missouri, in 1888, he attended Harvard University and graduated with a Bachelor of Arts in 1909 and a Ph.D. in Philosophy in 1916. In 1920, Eliot released his study and critical work, *The Sacred Wood*, which explores the idea of the objective correlative, the role of emotion in literature, and its consequences for understanding contemporary poetry. The theory of the *objective correlative* was initially put forth by T.S. Eliot in his 1919 essay "*Hamlet and His Problems*."

The Objective Correlative, according to T. S. Eliot (1965), is "*a set of objects, a situation, a chain of events*" that functions as the exact formula for a particular emotion, so that the reader is instantly evoked with the emotion when these external facts which

lead to sensory experiences are presented. To put it another way, the objective correlative is an emotional representation process that does not directly communicate feelings but instead depends on external (*objective*) elements. One of the pillars of close reading in text-based literary criticism, which stresses paying attention to the subtleties of language and a work's underlying structure, is the objective correlative.

This theory emerged alongside shifts in literary criticism in the early 20th century, which moved away from sentimental and biographical approaches toward a greater emphasis on the form and structure of the text (*Xiaomin Chen*, 2021). Critics embraced this idea immediately upon its introduction to examine texts that required readers to be more meticulous and attentive to the small details associated with literary works. Initially, *objective correlatives* were used as a benchmark to determine whether a book successfully elicited a consistent emotional response through its content.

The connection between this theory and literary studies is strong because *objective correlatives* offer a way to understand how emotions are constructed within a text even when they are not explicitly stated. This theory also measures the extent to which situational and symbolic frameworks can “*generate*” emotions in the reader’s mind not through direct expression so that the resulting emotional experience is truly present through regulated and measurable literary mechanisms, which is what determines artistic achievement (Cansever, 2013).

The three primary elements of T.S. Eliot's idea of the objective correlative *set of object, context, and sequence of events* combine to form a system that arouses feelings in literary works. These three primary elements each have a unique purpose, as

explained by the notion of the objective correlative. The object acts as a focal point that communicates emotional significance by its shape, texture, or cultural implications. The sequence of events establishes a basic emotional atmosphere that heightens inner tension without explicit explanation, while the location serves as the external backdrop or static condition that anchors the item. In the meantime, emotional tension is gradually directed by the series of events, which serve as a motivator. The emotional power of the object and the circumstance is enhanced by even the smallest plot twist, creating a dynamic emergent meaning.

An emotional response is generated based on the reader's interpretation when the item, scene, and events are expertly integrated to create a pattern that elicits a certain emotional reaction in the reader. This emotional response can take the shape of happiness, grief, or even pain. It is not the author who expresses the emotions and relationships that are evoked by the story framework. Because of the concentrated impression produced by the mix of visual elements, mood, and the dynamics of events, readers can continually feel the right emotions.

The effectiveness of this method depends on the author's ability to choose pertinent details and arrange the connections between parts in a balanced way. Through a framework that use symbols to strengthen the link between textual parts and deeper emotional states, objective correlative theory plays a significant role in this study. Additionally, diction acts as a predictor of emotional tone, directing the reader toward a particular mood.

C. Operationalization of Objective Correlative in Poetry Analysis

Based on T. S. Eliot's theory of the objective correlative, this study use the operational concept to describe how textual analysis is carried out in practice. This idea describes how to define the goal of study, the roles of textual parts, and the boundaries of interpretation with reference to Emily Dickinson's poems using the primary components of the objective correlative.

1. Object: Inner Grief Emotion operationalized through Concrete Elements

Inner grief, or inner sorrow that isn't expressed explicitly in the lyrical language, is the emotion being studied in this study. Operationally, this feeling is traced through the tangible items that are conveyed in the poetic text rather from being sought after in overt emotional assertions. In the context of the *objective correlative*, objects are defined as palpable, textually identifiable poetic aspects. Instead of being an expression of the poet's own emotions, inner grief is operationalized as an emotional meaning that arises through the link between emotion and literary objects.

2. Set of Object Function in Objective Correlative

The function of a set of objects within the *objective correlative* framework is understood as the primary means of conveying emotions indirectly through concrete elements in the text, as well as creating a context in which emotions particularly inner grief are not explicitly stated but emerge as a result of the interconnections between these elements.

3. Reading Principles and Analysis Limitations

This study restricts its focus to the poem's essential components in order to preserve the analysis's objectivity. There is no use of biographical or psychological methods, nor is there any conjecture about the poet's mental condition. With this restriction, the operational notion focuses only on how the text uses objects, circumstances, and the order of events to evoke emotions. (Diane, 1900) seperti "*The Road Not Taken*," "*In Hardwood Groves*," and "*Into My Own*."

CHAPTER III

RESEARACH METHODOLOGY

The research methodology is divided into four main sections: research design, data sources, data collection techniques, and data analysis. Classified into literary criticism; data sources drawn from three selected poems by Emily Dickinson; data collection techniques; and data analysis procedures, which involve examining each word and stanza of the poems for terms relevant to the focus and direction of the research.

A. Research Design

This research has classified into literary criticism because it focuses on analyzing the intrinsic elements that shape meaning in literary works, particularly poetry. The researcher applies the theory of the “objective correlative” proposed by T.S. Eliot to examine how emotions are expressed through concrete objects in poetry. This study specifically focuses on the analysis of the “*set of objects*” as one of the main elements of the objective correlative in three poems by Emily Dickinson: “*I Heard a Fly Buzz—When I Died,*” “*The Bustle in a House,*” and “*A Clock Stopped.*” Through the identification and interpretation of the “*set of objects*” that appear in the poems, this study aims to reveal how Dickinson represents inner grief.

B. Data Sources

The primary data comes from Emily Dickinson's poems, which were carefully chosen for their use of *set of object* that subtly convey emotional experiences. Some of the poems analyzed in this study are “*A Clock Stopped*” (poem no. 287), “*I heard a Fly buzz -*

when I died" (poem no. 591), and *"The Bustle in a House"* (poem no. 1078). The English-language versions of Emily Dickinson's poems were used as the study's subject.

C. Data Collection

This study's data collection methodology was implemented in multiple phases. In order to comprehend the context, topics, and nuanced emotional tones of each poem, the researcher *first*, started reading and categorizing Emily Dickinson's poetry. *Second*, the three poems that were most pertinent to the topic of the study were chosen by the researcher.

Finding the stanzas with *set of object* choices that contributed to objectively expressing emotions was the *third* phase in this study. The methodical annotation and documentation of information about these stanzas was guided by the study topic. After that, the gathered information was categorized using the primary criterion, which was *Sets of Objects* as objective correlatives. This classification process aimed to facilitate the analysis of the relationship between emotional experiences in the poems and their concrete linguistic elements. After all these stages were completed, the data was prepared for comprehensive analysis to address the research questions.

D. Data analysis

The identified stanzas of Emily Dickinson's poems were subjected to a methodical investigation of the data utilizing an interpretive textual analysis approach. In the poems — “*I Heard a Fly Buzz—When I Died*,” “*The Bustle in a House*,” and “*A Clock Stopped*”— *sets of objects* of sadness were identified and described. In order to explain how these linguistic elements serve as *objective correlatives* in evoking the *inner grief* that is not directly expressed, the study then focuses on interpreting how these *sets of objects* convey *inner grief* through the relationships between objects within the poetic stanzas, citing T.S. Eliot's theory of the *objective correlative*. All stanzas are analyzed contextually, taking into account the interrelationship between linguistic elements, emotional atmosphere, and themes established within the poetic text.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter, the researcher presents the findings and discussion. The researcher examines the *set of objects* from T.S. Eliot's book that are used in three selected poems by Emily Dickinson titled —“*I Heard a Fly Buzz—When I Died,*” “*The Bustle in a House,*” and “*A Clock Stopped*”—.

A. Sets of Object in the poems

In this section, the researcher identified various sets of objects and collected 11 data points from three selected poems by Emily Dickinson titled —“*I Heard a Fly Buzz—When I Died,*” “*The Bustle in a House,*” and “*A Clock Stopped*”—.

1. Set of Objects in “*I heard a Fly buzz – when I died –*”

In the first poem, titled “*I heard a Fly buzz – when I died –*,” the identification of sets of objects within the verses is carried out by examining the sequence of concrete objects that appear in the text. Based on the results of a textual analysis, several forms of sets of objects were identified to convey inner grief, as follows:

Datum 1
I heard a Fly buzz - when I died -
The Stillness in the Room
Was like the Stillness in the Air –
Between the Heaves of Storm - (Stanza 1 “I heard a fly buzz - when I died)

The poet recounts the events that preceded his demise. The environment surrounding him at that very time is extremely calm and quiet, as though everyone is anticipating a significant event that is about to take place.

The data above illustrates the poem's first *set of object*, "*I Heard a Fly Buzz—When I Died*," which depicts an inward anguish brought on by the impending death. The room and the air are one and the same; the environment is calm, quiet, and peaceful. In that room, a feeling of emptiness and fear surround him. His heart is heavy with grief, yet he is unable to express it at that time.

"*The Stillness in the Room*," the first *set of objects*, features tangible and intangible items. A sense of isolation (solitude) is created by the room's silence, stillness, and motionlessness. Here, the phrase "closed space" suppresses the sadness that hasn't yet been communicated. The room serves as a vessel to demonstrate that grief is internal, confined, and closed off. The second *Set of Objects* is compared to "*The Stillness in the Air*." This comparison is significant because it erases the boundary between the interior (room) and the exterior (air). This means that silence, sadness, or grief is not limited to physical space but extends into the atmosphere. The relationship between these two objects demonstrates that grief is no longer localized but is all-encompassing and pervasive.

Datum 2
The Eyes around – had wrung them dry
And Breaths were gathering firm
For that last Onset – when the King
Be witnessed – in the Room – (Stanza 2 “I
heard a fly buzz - when I died)

It appears that everyone around the poet has come to terms with what is going to happen. They anticipate the last moment, which they see as an encounter with a divine force, with reverence and hope.

The second *set of objects* is represented by the data above. Through dry tears, the grief of others, and quiet sobs suppressed inside the heart, it creates inner grief. The heart is racing, but it is silent. Emotions in the soul are suppressed by held-back breaths

The phrase "*The Eyes around – had wrung them dry –*" in the first *set of objects* creates a collective image of "*eyes around*" (the individuals in the vicinity). This is not the same as the preceding stanza, which is more ambient and spatial. This is where the grief becomes communal and shared by all. But the expression "*wrung them dry*" signifies that the wailing has peaked the tears have dried up and ran out. This indicates that the public display of grief has already taken place and is no longer possible. "*And Breaths were gathering firm*" comes just after the second *set of objects*, signifying a change in mood. Emotions that were formerly expressed or released through sobbing, crying, and tears are now contained by breathing. The breath that is "*gathering firm*" indicates an effort to control oneself: holding back sobs, suppressing sounds, and maintaining outward calm.

Datum 3
I willed my Keepsakes – Signed away
What portion of me be
Assignable – and then it was
There interposed a Fly – (Stanza 3 "I heard a Fly buzz – when I died –" (591)

By allocating his belongings, the poet has resolved all of his material concerns. He notices a fly just as everything seemed to be about to perish.

The data above, presented as a *set of objects*, highlights that the inner grief in this section is not just "sadness caused by a bothersome fly," but something more profound: the collapse of a sacred moment of death one that had been prepared with calm and deep meaning that is abruptly severed by something trivial, foreign,

disruptive, and inappropriate (a fly), suggesting sorrow over the emptiness of grief at the arrival of death.

"*I willed my Keepsakes – Signed away*" in the first stanza denotes a deliberate and controlled action. The act of "*signed away*" denotes the figure's detachment from the material world, while the "*keepsakes*" represent worldly attachments. This is the first phase of a calm, orderly, and logical death. The collection of items from the fourth stanza—"There interposed a Fly –"—appear at this most precious moment.

Datum 4
With Blue - uncertain - stumbling Buzz –
Between the light - and me – (Stanza 4 part 1 “I heard a Fly buzz – when I
died –” (591)

The fly's presence disrupts the sacred moment unfolding. Afterward, the poet's consciousness and vision begin to fade until he can no longer see anything, signaling the arrival of death.

The data above is a *set of object* meant to shed more light on the earlier data, showing that flies' buzzing no longer only disrupts holy times but also extinguishes life's light. Grief over a meaningless death is represented by the inner anguish experienced through a feeling of coldness. However, the inner grief in this section is not just "grief over an empty death," but rather the failure to find meaning in the last moment of consciousness the obstruction of the last transitional moment toward "*the light*" (which can be understood as salvation, clarity, or ultimate meaning) by something trivial, chaotic, and uncertain (the fly). A vital connection between "*the light*" and "*me*" is directly disrupted by the object's interaction in this instance.

The characteristics of a fly are described in the first *set of object*, "*With Blue – uncertain – stumbling Buzz –*," but not just as a physical entity. As previously said, this *set of object* creates a cohesive meaning. In contrast to the order established in the previous stanza (will, self-division, prepared to die), when united, this object becomes more than just a fly and instead represents uncontrollable and meaningless chaos (in

the sense of being very disruptive). The second *sets of object*, "*Between the light – and me –*," establishes an important connection.

Datum 5
And then the Windows failed - and then
And then the Windows failed - and then (Stanza 4 part 2 "*I heard a Fly buzz*
– when I died –" (591))

The last *sets of object* in the poem "*I heard a fly buzz – when I died –*" is represented by the information above. This *set of object* expresses the *inner grief* brought on by the loss of vision at that very moment: it is no longer functional, the room is entirely dark, and there is no longer any chance of seeing light. Eternal darkness is left behind when access to light is cut off. The understanding that all access to perception and meaning was cut off in the last moments of life is another aspect of the inner grief in this part, in addition to "sadness due to darkness." As a result, grief is a complete loss of both light and the capacity to perceive or comprehend anything. The relationship between the objects here signifies a final closure, extending the disruption from the previous stanza into the total collapse of conscious experience.

The object "*the Windows*" in the first *set of objects* serves as a medium of perception a conduit between the self (the subject) and the outside world, including light rather than just referring to glass in a literal sense. "*Windows*" can be seen as the last means of accessing or viewing that light in the context of the preceding sentence ("*the light – and me*"). The term "*failed – and then*" in the second *Set of Object* is important since it describes a process rather than a single event. The word "*failed*" denotes a function that is starting to malfunction or fail, and the implied repeat of "*and then*" suggests a slow but unavoidable decline. This means that access to the world (and light) is not lost immediately, but crumbles bit by bit until it is finally completely

severed. The third *set of objects*, the phrase “*I could not see to see –*,” reveals the final outcome of this process. This is not merely “*unable to see*,” but the repetition of “*see to see*” emphasizes that it is not just physical vision that is lost, but also the ability to understand, perceive, or make sense of what is seen.

2. Set of Objects in “*The Bustle in a House*”

In the second poem, “*The Bustle in a House*,” *sets of objects* are identified through a collection of concrete objects that appear in a series of poetic situations, such as activities or objects inside the house described in the poem’s stanzas. As a result of an in-depth analysis, the following forms of sets of objects were identified:

Datum 6
The Bustle in a House
The Morning after Death
Is solemnest of industries
Enacted upon Earth – (Stanza 1 “The Bustle in a House” (1078))

In the first stanza, the poet depicts the mood in a home following the death of a loved one. The commotion that is occurring is not a typical activity; rather, it is a grieving activity that is a part of the grieving process.

The data above, the first *set of objects* in the second stanza of the selected poem, conveys *inner grief* through activities within a house the bustle that symbolizes the silence following the grief of the previous night. The commotion, sounds, and activity of the house imply a suppressed *inner grief*. Life continues in the morning as if last night’s death had changed nothing. However, the *inner grief* in this stanza is not merely “*silence behind the bustle*,” but the emergence of a contrast between seemingly normal (even bustling) activity and the reality that the house has just experienced a death. The relationship between the objects in this stanza is contradictory (an ironic contrast), namely between “*bustle*” and “*the morning after death*.”

"*The Bustle in a House*," the first *set of object*, conjures up a vibrant scene with noise, movement, activity, and commotion. This is typically associated with daily existence, even one that is productive. But in the context of this poem, "*bustle*" refers to activity that conceals something rather than just ordinary activity. "*The Morning after Death*" is immediately in opposition to the second group of items. This expression has a very particular time context: the morning following a death. This indicates that the residence, which was formerly a hive of activity, has recently turned into a site of intense sadness.

Datum 7
The Sweeping up the Heart
And putting Love away
We shall not want to use again
Until Eternity – (Stanza 2 "*The Bustle in a House*" (1078))

By clinging to their affection and memories of the departed, those who remain attempt to come to terms with reality. Until the day they may reunite in eternity, they must carry on without the departed.

The data above the second *set of object* shows a concealed sadness resulting from the act of clinging to all that love in the hopes that it will go away, but in reality, it shows a grief brought on by the unclean wound of loss, which gets worse the more it is held onto. The attempt to arrange, discard, and store thoughts of love following a loss is the source of the inner anguish in this verse, but it actually demonstrates that those feelings have just been repressed and delayed rather than completely gone. As a result, grief arises when deliberate emotional repression exacerbates rather than lessens sadness. The relationship between the objects in this stanza forms a systematic sequence of actions: cleaning → discarding → storing → postponing use, and it is from this process that inner grief emerges.

The first *Set of Objects*, the object “*The Sweeping up the Heart*” is very important because it combines two contrasting things: “*sweeping*” → domestic, mechanical, routine activities (cleaning something dirty) and “*heart*” → center of emotions, feelings, sadness. Combining the two gives the impression that emotions are something that can be physically purified. This implies an effort to manage or tidy up feelings following death, as though mourning might be “swept away” from view.

This object begins the second *set of objects* with “*And putting Love away.*” After being “*swept away*,” love is preserved rather than destroyed. This shows a change from something felt and active to something thrown away and unused. The association between “*sweeping*” and “*putting away*” implies that feelings are arranged and preserved rather than completely obliterated.

The line “*We shall not want to use again,*” which appears in the third stanza, supports the conclusions of this interpretation. There is a shared understanding that “*we*” should stop using that love. This is a decision, although one that was motivated by suffering, rather than an incapacity. “*Until Eternity -*” is a crucial conclusion found in the fourth stanza. It demonstrates how long-lasting storage is possibly infinite in earthly time. This implies that although love is not lost, it also cannot be restored in this life.

3. Set of Objects in “*A Clock stopped –*”

In the third poem, “*A Clock Stopped –*,” specific passages that depict tangible objects in a variety of literary settings help identify a *set of objects*. The *set of objects* can be found in the following forms:

Datum 8
A Clock stopped –
Not the Mantel's –
Geneva's farthest skill
Can't put the puppet bowing –
That just now dangled still - (Stanza 1 “A Clock stopped –” (287)

The poet uses the image of a clock that abruptly stops ticking to describe a

person's death. The life that has just ended cannot be restored by human force.

In the third poem, the first *set of object* is represented by the data above. The *set of object* is more than just cutting-edge technology that can be fixed; it is a death clock that has abruptly but permanently halted. A sensation of loss that cannot be quantified is created when one's personal time is lost. The halting of the clock is analogous to the stopping of death, which is irreversible.

Datum 9
An awe came on the Trinket!
The Figures hunched, with pain -
Then quivered out of Decimals -
Into Degreeless Noon – (Stanza 2 “A Clock stopped –” (287)

Those who observe death experience awe and sadness. Life, which used to flow in a systematic way, has suddenly stopped, as though time has become meaningless.

The data above, *inner grief* in this verse develops when previously repressed anguish turns into a disoriented and uncontrollable state of mind. It's no longer just repressed grief, but grief that starts to warp reality and time.

"*An awe came on the Trinket!*" first, illustrates an imbalanced object-reaction relationship. Instead of being light, the "*trinket*" (a small thing or memory) provokes "*awe*" (a sense of powerlessness, astonishment, or dread). This implies that a tiny object can suddenly have a significant emotional impact. At this point, grieving starts to feel out of control; even seemingly insignificant things can cause severe emotional discomfort. Second, "*The Figures hunched, with pain –*" continues this link. In this instance, the emotion changes from being a reaction to a more tangible state: "*figures*" (numbers/time or figures) are "*hunched*" (curled) in "*pain.*" This indicates that something that is often neutral and orderly (numbers/time) is suddenly painful. This implies that loss has influenced day-to-day experiences, making time seem burdensome and agonizing. Third, "*Then quivered out of Decimals –*" denotes an additional shift. "*Decimals*" stand for measurement, system, and order. But "*quivered out*" refers to

appearing unsteady. This connection suggests that consciousness is starting to stray from its systematic framework and is no longer able to follow a clear logic or structure. Here, grief turns into an uncontrollable emotion. Fourth, *"Into Degreeless Noon -"* is where this relationship peaks. It now goes into a *"degreeless"* condition (without measurement) when there was previously still a system (decimals). *"Noon,"* which is often precise and unambiguous, becomes boundless and aimless. This indicates that the subject has completely lost any sense of purpose, time, and measurement.

Datum 10

It will not stir for Doctors -

This Pendulum of snow -

The Shopman importunes it -

While cool - concernless No – (Stanza 3 "A Clock stopped –" (287)

Attempts to bring the dead back to life will fail. Death is portrayed as something that no one can reject or alter.

The data above is a *set of objects* used in this verse to express *inner grief*, which arises when the realization that life (or life time) cannot be reversed is similar to the snow pendulum in the first line; despite outside attempts to "repair" or revive it, it continues to melt until nothing is left.

First, *"It will not stir for Doctors -"* denotes the initial state: even *"Doctors"* (life-saving authority) are no longer able to move something (life/pulse of life). Since medical intervention is no longer effective, this instantly creates a position of complete powerlessness. Second, this condition is emphasized by the object *"This Pendulum of snow -"*. The *"pendulum"* represents the passage of time, or the pulse of life, but it is paired with the icy, frozen, and brittle *"snow."* Third, the item *"The Shopman importunes it -"* shows up. The watchmaker/common person known as the *"Shopman"* attempts *"importunes"* (begs, urges). This suggests an attempt by humans to fix or revitalize something that has halted. This object and the last one, however, have a different relationship: something can no longer move (doctors are unable to save it), yet attempts are still made to "force" it to move once again. This implies a tiny,

pointless hope. Fourth, "*While cool - concernless No -*" is how it all finishes. This rejection is "*cool*"—cold and emotionless—and "*concernless*"—carefree.

Datum 11
Nods from the Gilded pointers –
Nods from Seconds slim -Decades of Arrogance between
The Dial life –
And Him - (Stanza 4 “A Clock stopped –” (287)

For those who are still alive, time keeps passing, but for those who have passed away, it has no significance. Life and the person who has passed away permanently become completely separated after death.

The data above illustrates the inner anguish that arises as the poem's objects—a golden needle and a thin second hand—"*nod in surrender*," suggesting an unspoken *inner grief* over life's conceit. The grief over personal time that is utterly vanquished is concealed by the contrast of scales: haughty decades crammed between simple Kadran and the vast Him. realizing that, in the presence of a higher force (Him), all life time—which had before felt significant and even "*arrogant*"—becomes insignificant and pointless.

According to the results of the data processing, eleven data points from three of Emily Dickinson's chosen poems demonstrate how the sequence of sets of things employed consistently create a representation of wordless inner pain through tangible interactions between objects. In the discussion that follows, the relationships between the things in the set of objects contained in the three chosen poems by Emily Dickinson will be examined.

B. Inter-Object Relationship in the Poems

In this section, the researcher explains how *objective correlative* point of view (T.S Eliot, 1965) conveys *inner grief* through the relationship between objects in the findings of eleven *sets of objects* in the three selected poems by Emily Dickinson entitled — "*I Heard a Fly Buzz—When I Died*," "*The Bustle in a House*," and "*A Clock*

Stopped”—.

1. Inter – object Relationship in the poem “*I heard a Fly buzz – when I died –*”

The findings of five *sets of object* in the poetry stanza of the first poem, “*I heard a Fly buzz - when I died -*” were obtained by looking at a group of tangible objects that appear in the text one after the other. The links between these five sets of things will be examined in further detail in order to illustrate inner mourning (T.S. Eliot 1965).

Datum 1
I heard a Fly buzz - when I died -
The Stillness in the Room
Was like the Stillness in the Air –
Between the Heaves of Storm – (Stanza 1 “*I heard a Fly buzz – when I died*
 –” (591)

The interaction between things in this verse shifts from using physical space to communicate emotions to comparing them to the outside world. This pattern implies that melancholy is felt on a deeper level rather than just through the physical area.

The relationship between the two objects: *Stillness in the room* = pent-up emotions, *Stillness in the air* = expanding emotions, *Between the Heaves of Storm* – = inner tension ready to explode but held back

“*Between the Heaves of Storm*” creates a fresh sense of suspense. This object offers the possibility of movement a storm, which is usually chaotic and turbulent while the other two objects (stillness in the room and stillness in the air) emphasized stillness.

However, the “*between*” (between) the storm's waves is shown rather than the storm itself. This symbolizes the pause that occurs either prior to or following an explosion.

This relationship suggests that the implied difference between stillness and the possibility of outburst is how inner sadness is expressed rather than directly. This *set of objects* creates an emotional state in which the character feels deep sadness but is unable to communicate it; *inner grief* develops through a relationship between objects

that progresses from physical stillness to concealed emotional tension, giving the impression that grief is simmering inside but is not expressed on the outside.

Datum 2
The Eyes around – had wrung them dry
And Breaths were gathering firm
For that last Onset – when the King
Be witnessed – in the Room – (Stanza 2 “I
heard a fly buzz - when I died)

The link between things shifts from a previous emotional expression to a current emotional repression in this stanza. This trend implies that the melancholy deepens and becomes more suppressed rather than going away. The relationship between these two objects is very close and transitional : "Eyes" (tears) = a visible form of emotional release (visible grief), "Dry" = a sign that the release has been exhausted, dried up, and no longer exists, "Breaths" = a mechanism for holding back emotions afterward (hidden grief)

Sadness that can no longer be expressed and must be repressed is what's left after emotions have been expressed to the point of exhaustion. This contrast illustrates the change from outwardly apparent grief to an inwardly more intense, controlled, and silent sadness. Emotional tension is created by the held breath, as though everyone is attempting to maintain composure but is experiencing internal turmoil. As a result, the inter-object relationship in this verse expresses inner anguish through a transition from melancholy through uncontrollably intense tears to a more profound emotional suppression. Instead of being expressed outwardly, the melancholy is now contained within the body (breath), resulting in a quiet environment that is actually full of internal strain and unsaid conflict.

Datum 3
I willed my Keepsakes – Signed away
What portion of me be
Assignable – and then it was
There interposed a Fly – (Stanza 3 “I heard a Fly buzz – when I died –” (591)

The object relationships in this stanza are progressive. The relationship between “Fly” and the previous objects is sharply contrasting: *Keepsakes & will* → valuable, meaningful, human, *Moment of pause* → sacred, *Fly* → distracting, meaningless. The fly turns into an object that breaks the connotation that has been built since the opening line. It “*interposes*,” which means it disrupts an essential moment rather than just being there. As a result, the melancholy that emerges is not only about death but also about the meaninglessness of life's most significant moments. As a result, the interaction between items in this verse expresses inner anguish through the development of orderly and hallowed expectations that are abruptly dashed by the appearance of an unimportant and unsettling object. The fly is a sign that the time of death, which was supposed to be meaningful, has instead become a spiritually disappointing event rather than just a signal of disruption.

Datum 4
With Blue - uncertain - stumbling Buzz –
Between the light - and me – (Stanza 4 part 1 ““I heard a Fly buzz – when I
died –” (591)

Here, “*the light*”—a representation of transcendence, meaning, or last hope—and “*me*”—a subject on the edge of death—are the two primary components. The subject travels in the direction of the light in this straightforward and personal relationship.

This is a pivotal existential moment. But the "*buzz*" in the first paragraph ruins this relationship.

Here, interior anguish is effectively conveyed through the inter-object relationship: When "*Buzz*" (the chaotic fly) is positioned "*between*," the link between "*light*" and "*me*" is broken. The contrast is very sharp: "*Light*" → meaningful, and, hope, while "*Blue / uncertain / stumbling*" → undirected, absurd. Existential tension arises when these two poles are joined by a "*between*" position; the topic is on the verge of finding significance but is prevented by something ridiculous and unimportant. Consequently, the resulting inner anguish intensifies because: Though it is never fully attained, hope (light) is extremely close. replaced by a buzzing, frantic feeling.

This makes one feel not only depressed but also as though there was a chance to find purpose in life's last moments. Therefore, by placing the "*buzz*" as a barrier between the subject and the light (calm), which was previously anticipated to be a significant climax, the inter-object interaction in this stanza portrays *inner grief*. The image that death does not offer clarity or serenity but rather disruption, separation, and an end in a silent but emotionally terrible ambiguity is created by the fly's chaotic nature and its "*between*" position.

Datum 5
And then the Windows failed - and then
And then the Windows failed - and then
 (Stanza 4 part 2 "*I heard a Fly buzz*

– *when I died* –" (591)

The relationship between objects can be seen as a series of causes and effects, which shows that loss occurs in layers:

1. Loss of tools (windows)
2. Loss of function (failed)
3. Loss of ability (see)
4. Loss of meaning (see as awareness)

In relation to the preceding lyric, "*buzz*" obstructs the relationship between "*light*" and "*me*." The "*windows*" that lead to the light in this instance actually entirely collapse. This implies that not only are they blocked, but there is no longer any chance of seeing the light itself. "*Light*" (hope, meaning) contrasts with "*failed windows*" and "*could not see*" (complete darkness, nothing). This is the pinnacle of *inner grief*. Sadness becomes a pure void where there is no light, no sense, and no more chance of experience, rather than a pressure or disturbance.

This grief is deep because it involves not just losing something valuable but also losing the capacity to recognize that loss. As a result, the inter-object relationships in this verse portray inner anguish through the progressive breakdown of perceptual access, from "*windows*" serving as connectors to functional failure and, finally, the loss of vision and comprehension. When the hope for light that was previously blocked fully disappears, inner sadness manifests as a shift to complete darkness.

2. Inter-Object Relationship in the poem "*The Bustle in a House*"

In the second poem, "*The Bustle in a House*," two *sets of object* are discovered through a collection of tangible objects that show up in a number of poetic contexts, such as activities or household items mentioned in the poem's verses. The link between the two sets of objects will be examined in greater detail in order to portray inner anguish in the view (T.S. Eliot 1965).

Datum 6
The Bustle in a House
The Morning after Death
Is solemnest of industries
Enacted upon Earth – (Stanza 1 “The Bustle in a House” (1078))

The relationship between these two objects creates a paradox: “*Bustle*” → bustling, lively, moving and “*Morning after death*” → grief, loss, supposed silence.

The activity is a means of controlling or hiding grief, not an indication that it doesn't exist. Even while there is a significant loss on an emotional level, the activities of the home (taking care of the body, preparations, routines) make everything seem normal. The researcher recognizes that grief is not directly communicated because these two items are present together. Rather, it is concealed by the constant routine. Additionally, the time of day is crucial. Morning typically denotes a fresh start, but in this case, it comes after death. This reaffirms the idea: life continues, but not in accordance with the grieving process on the inside. Thus, the inter-object relationship in this stanza conveys *inner grief* through the contrast between the bustle of activity and the context of the recent death. “*Bustle*” does not eliminate grief, but rather serves as its closure, indicating that *inner grief* remains, but is suppressed and disguised by seemingly normal activities.

Datum 7
The Sweeping up the Heart
And putting Love away
We shall not want to use again
Until Eternity – (Stanza 2 “The Bustle in a House” (1078))

The relationships between the objects form a clear flow: “*Heart*” (center of sadness), “*Sweeping*” (efforts to cleanse/organize emotions), “*Love*” (core of loss),

“*putting away*” (storing/suppressing emotions), “*not use again*” (refusing to reactivate), “*until Eternity*” (indefinite postponement).

From this relationship, it appears that *inner grief* isn't expressed through emotional outbursts, but rather through a process of overly organized control. Precisely because the heart is "cleansed," love is "stored," and no longer "used," researchers can sense that the grief isn't resolved, but rather buried deeper. Thus, by turning emotions into mechanically controlled objects, the inter-object linkages in this stanza express inner anguish. Every attempt to manage loss, from the swept-away "*heart*" to the hidden "*love*," is evident. But it is precisely through this process that sadness is discovered to be held back, repressed, and silently perpetuated forever rather than to vanish.

3. Inter-Object Relationship in the poem “*A Clock stopped –*”

In the third poem, “*A Clock Stopped –*”, there are four *sets of objects* found through certain parts of the text that present concrete objects in a series of poetic situations. These four *sets of objects* will be analyzed in more depth regarding the relationship between the objects to convey *inner grief* in the view (T.S. Eliot 1965).

Datum 8
A Clock stopped –
Not the Mantel's –
Geneva's farthest skill
Can't put the puppet bowing –
That just now dangled still - (Stanza 1 “A Clock stopped –” (287)

The relationship between the objects can be formulated as follows: “*Clock*” (time/life), “*stopped*” (ended), “*Mantel’s clock*” (ordinary object), rejected (“*not*”).

The result: what stops is not ordinary time, but something much more significant (human life). This is the point at which inner grief manifests itself not through statements of grief, but rather through an unexpected and quiet change in meaning. Therefore, by rejecting the literal interpretation of “*clock*” as a commonplace object, the inter-object interaction in these two sentences expresses inner anguish and reveals that life itself is what has actually “*stopped*.” Implicit sadness is a deep understanding that this loss is something much bigger and more intimate than ordinary things.

Datum 9
An awe came on the Trinket!
The Figures hunched, with pain -
Then quivered out of Decimals -
Into Degreeless Noon – (Stanza 2 “A Clock stopped –” (287)

The object relationships in this stanza move from small triggers → emotional distress → collapse of order → a state of infinity, and it is from this sequence that inner grief is built. The relationships between the objects are: “*Trinket*” (small object) triggers big emotions, “*Figures*” (order/time) turns into suffering, “*Decimals*” (logical system) is abandoned, “*Degreeless Noon*” (without measure) becomes the final state

Thus, object interactions that show a change from order to complete chaos are used to express interior anguish. Grief is uncontrollable, as evidenced by everything from tiny objects that elicit strong feelings to the breakdown of time and measurement

systems. It becomes an internal state of emptiness, aimlessness, and total disorganization.

Datum 10
It will not stir for Doctors -
This Pendulum of snow -
The Shopman importunes it -
While cool - concernless No – (Stanza 3 “A Clock stopped –” (287)

This stanza's object-to-object relationship shifts from helplessness to a representation of life's end to outside effort to a final, icy rejection. This relationship is important because the "snow" is cold, motionless, and on its way to destruction, while the "pendulum" is meant to move (life). This implies that life, which ought to be flowing, is now stopped and frozen. The realization that life's time has come to an end intensifies the inner sadness. A series of inter-object relationships: "Doctors" (rescue efforts) → unsuccessful ("will not stir"), "Pendulum of snow" (frozen life time) → immobile, "Shopman" (ordinary human effort) → attempts to plead/fix, "No" (cold rejection) → ends all efforts

Through the contrast between human effort and the impossibility of altering death, the interrelationships between items in this verse express inner anguish. Everyone who tries to turn things around, from doctors to watchmakers, is met with a cold, unyielding "No." As a result, the bitter and silent knowledge that nothing can be done gives rise to inner sadness. Instead of being conveyed emotionally, the grief is represented by items that show that life has fully ended and that any attempts to bring it back are pointless.

Datum 11
Nods from the Gilded pointers –
Nods from Seconds slim -Decades of Arrogance between
The Dial life –
And Him - (Stanza 4 “A Clock stopped –” (287)

The object relations in this stanza move from small, repeated movements → time scale → existential opposition → total subordination, and from this sequence inner grief is built. First, “*Nods from the Gilded pointers – / Nods from Seconds slim –*” presents two similar objects but at different scales: “*gilded pointers*” → hour/minute hands, larger, looking “luxurious” and “*seconds slim*” → seconds, small, smooth, almost imperceptible. Both are “*nods*,” which are tiny, mechanical, repeating motions. The relationship is that the same movement is performed by objects of various scales. This implies that all time, no matter how big or tiny, follows the same pattern and has no emotional significance. It is also possible to interpret the “*nods*” as signs of submission rather than defiance. Here, sadness starts to manifest as a silent knowledge of the unspoken passage of time. This relationship is further developed in “*Decades of Arrogance between.*” While “*arrogance*” shows a human attitude toward life as though time belonged to them or can be controlled, “*decades*” communicates a far broader time scale (decades). From seconds and minutes (little motions) to decades (large lifespans), this relates to the previous paragraph.

Nonetheless, a single time system unites all of these scales. This implies that the same mechanisms apply to both seconds and decades. Here, “*arrogance*” becomes paradoxical because time, which is thought to be vast and significant, actually has no

influence at all. Third, the essence of relationships is shown in "*The Dial life – / And Him –.*" "*The Dial life*" → life as a clockwork (measurable, mechanical, limited) and "*Him*" → a majestic entity, beyond time and measure

The word "*between*" is crucial since "*decades of arrogance*" is positioned between "*dial life*" and "*Him.*" This indicates that although human life occurs within a time system (dial), it is confronted by something far bigger (Him). Through the integration of all temporal scales into a unified system that ultimately yields to a larger force, the inter-object linkages in this verse express inner anguish. Time keeps passing unchecked, as seen by the little motions of the clock hands, the minute seconds, and even the decades of life. The awareness that the entire life lived with all of its "*arrogance*" is actually merely a little part of a bigger system and must eventually be fully surrendered is the source of inner sadness. This grief is not expressed emotionally, but is present through object relationships that demonstrate that time, life, and humans have no power what so ever in the face of the absolute.

CHAPTER V

CONCLUSION AND SUGGESTION

In this chapter, the researcher presents the conclusions from the findings discussed in the previous chapter and provides suggestions for further research on the relationship between objects through the concept of using “*sets of objects*” point of view (T.S Eliot, 1965) in *objective correlative* to evoke emotional in poetic stanzas.

A. Conclusion

Based on the analysis of three poems by Emily Dickinson—“*I Heard a Fly Buzz—When I Died,*” “*The Bustle in a House,*” and “*A Clock Stopped*”—it can be concluded that this study successfully addresses both research questions posed. First, this study identified eleven *sets of objects* that function as objective correlatives in accordance with T. S. Eliot’s theory. These *sets of objects* were identified through the relationships among objects that serve to evoke emotional. Through these interconnections, Emily Dickinson constructs an emotional experience that allows readers to perceive the meaning embedded in each stanza of the poems. Second, this study demonstrates that the objective correlatives in these three poems convey inner grief through the relationships between objects within each stanza. The emotion of grief is not presented directly but is gradually constructed through the interconnectedness of *sets of objects* in the stanzas. Through the development of these relationships, readers are guided to understand the process of inner grief that moves from a seemingly orderly state toward an awareness of loss, grief, and death.

Overall, this study demonstrates that T. S. Eliot’s concept of the objective correlative functions effectively in all three of Emily Dickinson’s poems. The use of *sets of objects* conveys emotional, particularly inner grief through interconnected objects.

Through these connections, the external world and inner experience merge, resulting in a profound and structured representation of grief.

B. Suggestion

There are still issues with this study that may present chances for more investigation. It employed the Russian Formalism technique and T. S. Eliot's objective correlative theory to concentrate only on three poems by Emily Dickinson. In order to provide a more comprehensive comparison on the usage of sets of objects in depicting emotions, future research is advised to broaden the field of study, either by examining more of Dickinson's poems or the works of other poets.

In order to go deeper into the emotional aspects and symbolic implications, future studies may integrate formalism with other methodologies like literary psychology or semiotics. This could aid in our comprehension of both the structural construction of emotions and their connections to more general human experiences.

Lastly, readers and literary scholars should be able to use this study as a reference to better understand how emotions can be presented through structural interactions between things in literary works rather than always being expressed directly. The intricacy of meaning and emotional experience in a variety of literary works might thus be revealed through further research on sets of objects and objective correlatives.

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Ni'matus Sholikah known as Echa was born in Mojokerto on December 18, 2003. She graduated from MA At-Taqwa in 2021. While still in high school, she joined several extracurricular activities and was active in several organizations such as the student council. She continued her studies at the English Department of UIN Maulana Malik Ibrahim Malang in 2022. She joined as a tutor in Basic English Course in the same year. During college, She actively participated in various internal and external organizations such as SEMA. She served as the Chairperson of Commission A of the Faculty of Humanities in 2024 in the SEMA organization. Fills other activities by joining the FNB Team in the world of work. Applying his linguistic knowledge in joining as an English tutor for elementary classes from 2021 to 2024.